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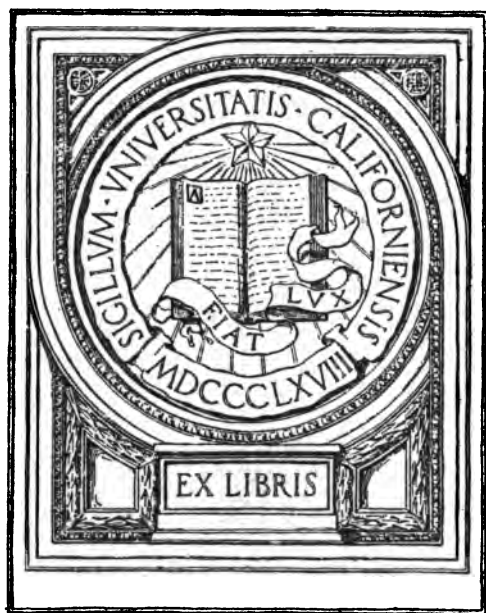


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THE
LAWS OF ENGLISH RHYTHM

MARK H. LIDDELL

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A BRIEF ABSTRACT OF

A NEW ENGLISH PROSODY

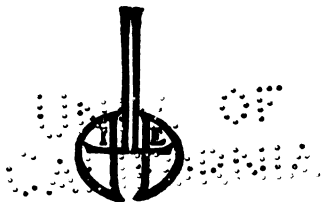
BASED UPON

THE LAWS OF ENGLISH RHYTHM

BY

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LAFAYETTE INDIANA

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TO MY
FATHER

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PREFACE

Our traditional Prosody comes to us from the Grammarians of the Renaissance; they received it from their Classic predecessors. The Classic Grammarians naturally based their Prosody upon Quantity, since the length or shortness of the successive syllables obviously determined the form of Latin and Greek verse. The system was briefly as follows:

When successive long or short syllables were arranged in definite groupings 'measured off' by the total time value of each group, the result was *metre* (*metrum*). These groups were given special names—'trochaei', 'iambi', 'dactyli', etc. When the groups followed one another in certain series, like bars of music they produced

ERRATA.

- P. 10, line 19, for **5R** read **4R**.
- P. 23, line 26, for **principal** read **principle**.
- P. 32, lines 12, 13, 14 should follow footnote.
- P. 33, line 4, for **EczF** read **EccF**.
- P. 38, line 10, for **man** read **wan**.
- P. 42, line 18, for **That** read **What**.

syllables regardless of their time values.

The psychic effect of a rhythm regulated by time variation is quite different from that produced by a rhythm whose regulating element is intensity variation. But overlooking this difference for the nonce, the fact that Classic prosody recognized only two differentia for the syllables of a verse, viz. their "long" or their "short" quantity and noted them by only two marks, the *makron* and the *breve*, makes it impossible for us to use the Classic notation for English Prosody, which must recognize at least six differentia of syllable variation and should have a correspondingly adequate notation.

If Classic Latin had had six different standard syllable lengths and a sign for each, by assuming that metrical

rhythm and stress rhythm were in effect the same we might transfer the machinery of Latin Prosody to the notation of our English verse. It would only be our psychology that was at fault: our prosody would still be practical. But to attempt to note all the subtle variations of an English verse by combinations of the makron and the breve is like attempting to note a singing scale by two letters. If we should term all the tones below *fa* "low" and note them by the letter *x*, and all the tones above *fa* "high" and note them by the letter *y*, we should have a song notation precisely like that we now use for English poetry. To one who knew it beforehand a series of these *x*'s and *y*'s might vaguely suggest the form of a musical melody; but he could not **study** song with such a system of notation, however he might be able to sing in spite of it. Nor can we **study** English poetry by means of the Classic system of prosody.

For this foreign prosody will do no more than note the number of rhythm waves in a line of English verse and their general character as rising or falling, single or double. All the lines of a poem like *Paradise Lost* will thus appear to be practically the same, and we can only talk about the splendid organ music of Milton's verses without being able to describe in our notation the rhythmic details of a single one of them.

Under such circumstances it is hardly to be wondered that English poetry makes but weak appeal to the modern reader who does not happen to have a strong native feeling for speech rhythm.

It has therefore seemed to me worth while, even from a mere practical point of view, to attempt the formulation of a new method for the scansion of our English poetry. In 1902 I published the fundamental principles of such a system, basing them as well as I could upon the scientific facts revealed by the modern study of English Historical Grammar. Since then I have elaborated the work

into a science of English Prosody; but owing to present conditions of scholarship in this country I have been unable to find a publisher for the book.

The laws of English Sense Stress upon which the system is based have, however, proved useful and practical in teaching College Classes; I have therefore published them myself in an inexpensive form that they might be available for those teachers who cared to make use of them.

It is not possible in the brief compass of a pamphlet like this to explain either the psychology or the historical development of an Art so subtle as is that of our English Poetry. So I must ask for the present that this part of the work be taken on faith and the whole matter tried out upon a purely practical basis. I think the Laws will be sufficiently evident from the verses cited under each at least to constitute a working hypothesis for the practical study of modern English verse—something like Sievers's Five Type Theory of Old English verse.

The fruit of such study will depend very largely upon the enthusiasm and good sense of the teacher. If he can make his students realize that English verse is not a mere formal procession of syllables, but an exceedingly delicate and subtle turning of the common elements of our everyday thinking modes to the finer uses of Art by fusing with them beautiful proportions of form and feeling—if he sets out to do this with intelligence and discernment he will find, I think, in the following laws, complicated as they may at first sight appear, a practical means of associating the forms of poetry with normal thinking processes.

As these laws are here stated for the first time I shall be glad to receive from the teachers who use them any suggestions looking to the improvement of their phrasing or any notes of verses from classic English poetry which they do not seem to cover.

PURDUE UNIVERSITY,
FEBRUARY, 1914.

MARK H. LIDDELL.

*"O! the one life, within us and abroad,
Which meets all motion, and becomes its soul,*

** * * * **

Rhythm in all thought, and joyance everywhere."

—COLERIDGE, The Aeolian Harp.

PRELIMINARY DEFINITIONS.

Stress in language may be roughly defined as a strain of the attention produced by certain units in a continuous series of syllables which taken together form a realized meaning. The syllable-series may form a single word and the realized meaning be a single concept; or it may form a group of words and the realized meaning be a concept series. In the former case we have **Word-Stress**, in the latter **Sense-Stress**. When the word is spoken **word-stress** produces **Accent**: we have no name for the effect of **sense-stress** upon spoken English. When the sense-stress of a word is raised above its normal level we call the effect **Emphasis**.*

When **sense-stress** is given to the syllables of a polysyllabic word which already has **word-stress** the **sense-stress** of the whole word is given to its separate syllables in proportion to their **word-stress**.

There are six recognizable grades of **sense-stress** in English. They may be arranged as an ascending scale. The lowest point of this scale is the **word-stress** necessary to preserve the sonant element of a syllable in the form of the obscure vowel which we have in the last syllable of "father," or in the article "a." The highest point is the stress given to the most important notion in a continuous word series forming a predication.

***Emphasis** does not often appear in English verse.

PRELIMINARY DEFINITIONS

The scale used in the following treatise is as follows:—

High Primary	f	'
Low Primary	e	`
High Secondary	d	"
Low Secondary	c	``
Light Stress	b	..
Low Stress	a	x

The difference between the low grades and the high grades of this scale is always clearly evident to the ear; but when high grades follow one another the **heard** difference between them is very slight*; it is a difference that is felt rather than heard. A verse like

When I do count the clock that tells the time
gives a very distinct rhythm to the ear; while one like

And with old woes new wall my dear time's waste
gives a rhythm that is not distinct to the ear and only becomes definite when we realize the meaning of the words and their relations to one another.

The student will do well, therefore, to make himself feel these differences before he attempts to hear them.

When the sense-stress of a series of words which make meaning is so regulated that the successive syllables are alternately stronger or weaker they produce the feeling of **Rhythm** in a mind which realizes the meaning.

Rhythm series may be of two types. A **Rising Rhythm** series is one in which the even-numbered impressions are stronger than the odd-numbered impressions (R).

A **Falling Rhythm** series is one in which the even-numbered impressions are weaker than the odd-numbered impressions (F).

*This follows from a principle of modern psychology known as "Weber's Law."

The weak impressions of either series may be doubled, giving **Double Rising Rhythm** (rR), and **Double Falling Rhythm** (Ff). In either series some of the impressions may be doubled, others not, giving **Mixed Rising Rhythm** (MR), or **Mixed Falling Rhythm** (MF).

Rhythm in poetry may be noted by using close-spaced letters to mark the stress-grades of the syllables, the high points of the stress-waves being indicated by capitals.* e. g.

the wrackful seige of battering days aEbFaEbF (R)
'Tis not what man does which exalts him cEdcFebFc (MR)

A **Verse** is a series of syllables making meaning, or the sum of several such series, whose successive rhythm-waves form a distinct recurring pattern. The unit of the pattern-design is the **Rhythm-wave**; it corresponds to the "foot" in metrical prosody, to the "bar" in music. When two or more series of syllables form a verse, the division between each pair is called the **Caesura** (or **caesural pause**). It may be marked in scansion by | for a light caesura and || for a heavy one. When letters are used for noting the rhythm the caesura may be noted by a space. Poets often carry a series over the end of the verse; e. g.

Of that forbidden tree whose mortal taste bFbEaFdEaF-
Brought death into the world |, and all our woe cFbCaFcFcF

* * * *
Sing, Heavenly Muse ||, etc. FebE

These are called **Run-on Verses**.

Verses are usually marked as units of design by **Rhyme**. **Rhyme** is the identity of the sonant elements

*This system is used in the following pages: the system of scansion by stress-marks as given above is better adapted for class-room use.

and all following sounds in the last stressed syllables of successive verse-units. Modern poets often use rhymes based upon identities of pronunciation that are now obsolete in the spoken language, but are still preserved in the spelling of the written language; e. g. *loves : moves* (**Spelling Rhymes**). Rhymes are usually indicated by like letters of the alphabet; e. g. *aa, bb, cc*.

Stanzas (or **Strophes**) are fixed design-patterns made up of verse-units. A **Couplet** is a stanza of two rhymed verse-units; a **Terzain** of three verse-units; a **Quatrain** of four verse-units. Two other stanzas have special names: **Rime Royal** (5R 7ababbcc), and the **Spenserian stanza** (5R 8ababbcb + 6R1c). Stanza systems may be indicated by a numeral representing the number of waves, followed by the Rhythm symbol with an exponent representing the number of lines, and letters representing the rhyme arrangement. The Modern Sonnet, for instance, has the formula 5R 8abbaabba + 5R 6cdecde; the In Memoriam stanza 5R 4abba; the Abt Vogler stanza 6MR 8ababeded.

THE LAWS OF SENSE STRESS.

NOUNS

Nouns have primary stress. Any normally unstressed or lightly stressed word will take primary stress when used as a noun.

English verse-form clearly shows certain definite variations of these primary stress values associated with nouns as they are used for subjects, objects, complements or limiting notions. The laws of this variation after having been definitely determined from the study of poetry, will be found to hold also for prose forms of thinking. So, too, with most of the laws which follow; though determined from English poetry, they will be found to hold true for natural and idiomatic English prose also.

1. The Noun as Subject.

The normal stress of an English subject is low primary (e). Both subject and predicate are primarily stressed notions. But the subject normally has slightly less stress than a following predicate when the predicate forms a part of the same series. This is shown by the fact that when each is represented by a monosyllable English poets place the subject where the verse demands the weaker impulse, giving the rhythm series eF.

Night passed, day shone	eF eF
Browning, The Boy and the Angel.	
And while day sank, or mantled higher	cDeF cEaF
Tennyson, Palace of Art.	
Winds blow and waters roll	eF bEaF
Strength to the brave	
Wordsworth, September, 1802.	
Where'er my path lies, be it gloomy or bright	
Moore, Farewell.	[dEdeF deFbbbF
Cries, "Hark, the foes come"	eFaef
Dryden, St. Cecilia's Day.	
At lover's perjuries	
They say Jove laughs	dFeF
Shakspeare, Rom. & Jul. II, ii. 92.	

When the predicate is not in the same series the subject has high primary stress (f).

Meantime their wick swims in the safe broad bowl*
 Browning, *The Ring and the Book*.

2. Subject after Predicate.

When the subject follows the predicate in the same series the subject has high primary stress (f) and the predicate low primary stress (e). This word order is not common in prose.

For at her silver voice came Death and Life DccEaF eFbF
 Shelley, *Epipsychidion*.

Within the hall * * *
 Lies Duncan on his lowly bier eFaCcEbbF
 Scott, *Lady of the Lake*, XV.

That night came Arthur home
 Tennyson, *The Last Tournament*.

Irks care the cropfull bird, frets doubt the cFaEdF eFaEdF
 maw crammed beast?
 Browning, *Rabbi ben Ezra*.

3. Rhythm-stressed Subject.

When a monosyllabic predicate is immediately followed by a high primary stress (f) a preceding monosyllabic subject in the same series takes high primary stress (f).

The sun came up upon the left aFeF bDaF
 Coleridge, *Ancient Mariner*.

And the earth grow young again Db FeFaF
 Shelley, *Euganean Hills*.

And love taught grief to fall like music from
 his tongue [cFeF aFeFbCeF
 Shelley, *Adonais*.

Nor soul helps flesh more now than flesh helps soul
 Browning, *Rabbi Ben Ezra*.

4. The Noun as Object.

The noun as object has high primary stress (f), the preceding verb low primary stress (e).

I strove, made head, gained ground upon the whole
 Browning, *Rabbi Ben Ezra*.

The swarthy smith took dirk and brand aEbF eFbF
 Scott, *Lady of the Lake*, XIV.

And all the spangled host keep watch in squadrons bright
 Milton, *Ode on the Nativity*.

5. The Double Object.

The indirect object has less stress than the direct.

*In English versification the first wave of a single rising series may be reversed at the will of the poet (see my *Introduction to the Scientific Study of English Poetry*, p. 263). The rhythm of this verse of Browning is EdcF FaaFeF.

He gave **man** **speech** and **speech** created **thought**
Shelley, Prometheus, II.4.72.

Leave the **fire** **ashes**, what survives is **gold** EaeFa EbFbF
Browning, Rabbi ben Ezra.

Similarly, when double objects follow verbs like **call**, **name**, **make**, **teach**, etc., the second object has the higher stress.

Thou teachest how to make **one** **twain**
Shakspeare, Sonnet XXXIX.

And thy smiles before they dwindle DcFbDcFa
Make the cold **air** **fire** EaFeF
Shelley, Prometheus, II. v.

6. Predicate Nouns.

The predicate complement has high primary stress (f).

The worldly hope men set their hearts upon
Turns **ashes**
Fitzgerald, Omar Khayyam, XVI.

This stress is higher than that of the subject; for when the predicate is contracted or lost the predicate noun takes the higher stress of the two:

All's love, yet all's **law** eF deF
Browning, Saul XVII.
Beauty is **Truth**, **Truth** **Beauty** EbbF eFb
Keats, Ode on a Grecian Urn.

7. Nouns of Address.

Nouns in the vocative case have low primary stress (e).

Fool, all that is at all e FbFbF
Lasts ever, past recall
Browning, Rabbi ben Ezra.
The sophist sneers, **Fool**, take
Thy pleasure, right or wrong
Arnold, Empedocles on Etna.
Then sleep, **dear**, sleep
Beddoes, Devil's Jest Book.

8. Prepositive Descriptive Nouns.

A noun used like a prepositive adjective to qualify another noun is treated like an adjective and has low primary stress, giving the series eF.

A low **sea** **sunset** glorying round her hair
Tennyson, The Last Tournament.

If such a combination becomes habitual it yields a compound word with primary stress on the first part; e. g. "hill-side," "sea-shore."

9. **Possessive case forms and titles obey law 8.** When they occur in adjective series they are subject to rhythm-stress; cp. §15.

Therefore I summon age
To grant youth's heritage

Browning, Rabbi ben Ezra.

The soul that rises with us, our life's star, aEbEaFc FeF
Has had elsewhere its setting

Wordsworth, Ode on Intimations of Immortality.

A shout that tore Hell's concave
Milton, Paradise Lost, I.

And nothing 'gainst Time's scythe can make defence
Shakspeare, Sonnet XIV.

Then spake King Arthur to Sir Bedivere
Tennyson, Morte D'Arthur.

King Charles, and who's for the right now eF aEbafD
Browning, Cavalier Tunes.

10. Proper Names.

In a series of person names, the last name has high primary stress (f) and the Christian name low primary (e). With three names rhythm-stress appears.

When I should be dead of joy, James Lee cEbbEaF eF
Browning, James Lee's Wife.

Thus into detail George Bubbb Dodington
Browning, Parleyings with Certain People.

11. Apposition.

When Appositive nouns are included in the same series with the nouns they explain they have a high primary stress (f).

When that churl, Death, my bones with dust shall cover
Shakspeare, Sonnet XXXII.

12. Limiting Nouns.

The limiting noun of a phrase forming a series with the noun it limits has a higher stress than that noun. It is not possible to prove this stress relation from poetry, because an unstressed preposition invariably comes between the two nouns. But the stress of the second noun can be felt to be the stronger by one having a delicate rhythm sense.

To pangs of nature, sins of will, bEaFb EaF
Defects of doubt, and taints of blood

Tennyson, In Memoriam, IV.

A Book of Verses underneath the Bough, aEaFa CaDaF

A Jug of Wine, a Loaf of Bread—and Thou
Beside me singing in the wilderness
Fitzgerald, Omar Khayyam.

ADJECTIVES

The Adjective is normally a primarily stressed notion, and falls in the same group with Nouns, Verbs and Notion adverbs. Its stress may be either high or low primary (e or f), and is largely determined by its position. Its usual position in English is before its noun, though in some cases it follows.

13. The Prepositive Adjective.

When the adjective precedes its noun it has low primary stress, giving the series eF.

Deep pools, tall trees, black chasms, and dizzy crags
Wordsworth, The Recluse, p. 343.

Learned his great language, caught its clear accents
Browning, The Lost Leader.

Wandering between two worlds, one dead FbcDeF eF
The other powerless to be born
Matthew Arnold, The Grande Chartreuse.

One God, one law, one element
Tennyson, Epilogue to In Memoriam.

Left the warm precincts of the cheerful day
Gray, Elegy.

Where the great sun begins his state
Milton, L' Allegro.

14. Rhythm stress of Successive Prepositive Adjectives.

When several monosyllabic adjectives precede a noun accented on the first syllable they are rhythmically differentiated in alternating high and low primary stresses. This rhythmic differentiation is common in prose, but as a rule does not apply to pronominal adjectives and does not extend to more than two adjectives, e. g. "grand old man," "still small voice," etc. In poetry the law applies to all the adjectives in a series and includes pronominal adjectives.

Almost upon the western wave EDaCaBaF
Rested the broad, bright sun EaaFeF
Coleridge, Ancient Mariner.

Or flattery soothe the dull, cold ear of Death
Gray, Elegy.

Sunset and evening star
And one clear call for me
Tennyson, Crossing the Bar.

So each good ship was rude to see
Browning, Paracelsus IV.

What love of thine own kind? What ignorance of pain
Shelley, Skylark.

Where palsy shakes a few sad last gray hairs
Keats, Ode to a Nightingale.

And that sweet city with her dreaming spires
Matthew Arnold, *Thyrsis*.

15. Possessive case forms are treated like adjectives in these series.

From the contagion of the world's slow stain BabEaBaFeF
Shelley, *Adonais*.

But all the world's coarse thumb
And finger failed to plumb
Browning, *Rabbi ben Ezra*.

In the Spring a young man's fancy lightly turns
to thoughts of love CaFaFeFb EbFbEaF
Tennyson, *Locksley Hall*.

On that best portion of a good man's life
His little, nameless, unremembered acts
Of kindness and of love
Wordsworth, *Tintern Abbey*.

16. Successive monosyllabic adjectives are likewise rhythmically differentiated before a polysyllabic adjective beginning with a stressed syllable; a single monosyllabic adjective in such a position usually has low primary stress (e), the polysyllabic adjective having high primary (f).

Where bitumen lakes
On black, bare, pointed islets ever beat
Shelley, *Alastor*.

The first, fine, careless rapture
Browning, *Home Thoughts*.

Ah, when will this long weary day have end eFbFeFbFaF
Spenser, *Epithalamium*.

With a soft inland murmur
Wordsworth, *Tintern Abbey*.

17. If a noun which follows the adjective has low primary stress (e), as when the subject is included in the same series with the predicate (cp. §1), or is followed by an adjective (cp. §18), the preceding adjective takes a high primary stress (f).

And let the young lambs bound cEaFeF
Wordsworth, *Ode on Intimations of Immortality*.

And cold hopes swarm like worms within our living clay
Shelley, *Adonais*.

Her dark locks floating in the breath of night
Shelley, *Alastor*.

And see the brave day sunk in hideous night
Shakspeare, *Sonnet XII*.

If, however, the three primarily stressed notions are not in the same series the stress of the adjective is normal.

Like a dead friend safe from unkindness more EaeF FaaEbfF
Browning, Paracelsus, III.

When the first man broke from the martyr maid
Browning, The Ring and the Book.

18. Postpositive Adjective.

When the adjective follows its noun the adjective has higher stress than the noun, giving the series eF.

All spirits are enslaved which serve things evil
Shelley, Prometheus.

Shapes fairer or less doubtfully discerned eFa CeFaBcF
Wordsworth, Prelude IV.

Care, mad to see a man sae happy,
E'en drown'd himsel amang the nappy
Burns, Tam O' Shanter.

Hours dreadful and things strange
Shakspeare, Macb. II. iv. 3.

To do aught good never will be our task
Milton, Paradise Lost, I.

The common fate of all things rare
Waller, Go Lovely Rose.

With throats unslaked, with black lips baked
Coleridge, Ancient Mariner.

19. Predicate Adjectives.

An adjective completing a predicate has high primary stress, forming with it the series eF.

Where youth grows pale and spectre-thin and dies
Keats, Ode to a Nightingale.

What shelter to grow ripe is ours,
What leisure to grow wise
Matthew Arnold, Obermann.

Grow old along with me
Browning, Rabbi ben Ezra.

Blue ran the flash across FaeFaF
Violets were born

Browning, Two Poets of Croisic.

Pale grew thy cheek and cold
Byron, When We Two Parted.

20. When the adjective or participle, though qualifying the subject, follows the verb in the same series, it is stressed like a predicate adjective.

And in a circle, hand in hand,
Sat silent, looking each at each eFa FcFcF
Tennyson, In Memoriam, XXX.

The sea **lay laughing** at a distance
Wordsworth, *Prelude*.

Where hope **clung feeding** like a bee
Coleridge, *Youth and Age*.

Dove-like **satst brooding** on the vast abyss
Milton, *Paradise Lost* I.

21. Words used as Adjectives.

Participles and all words or groups of words used as adjectives (except Pronominal Adjectives, cp. §34) take adjective stress.

Crown'd **warrant** had we for that crowning sin
Tennyson, *The Last Tournament*.

Faint as **shed flowers** the attenuated dream
Rossetti, *Severed Selves*.

I was ever a fighter, so one **fight more** dcFaaFa eFeF
Browning, *Prospice*.

Vague words! but ah, how hard to frame
In **matter-moulded forms** of speech cEaDaFaF
Tennyson, *In Memoriam*, XCV.

22. Adjectives used as nouns.

When adjectives are used substantively they take the stress of nouns.

To Him **no high, no low, no great, no small**
Pope, *Essay on Man*.

Let Fate do her **worst**, there are relics of joy
Moore, *Farewell*.

PRONOUNS

The normal stress of pronominal words in English is secondary. This secondary stress is sometimes high (d), sometimes low (c). The personal pronouns are more subject to variation than relative or adjective forms, and are in consequence more difficult to classify. It must be understood, therefore, that the stress laws stated below hold only for normal conditions; contrast, emotional significance, or often mere rhythm will shift these values, suppressing a high secondary stress to the lower grade, or lifting a low secondary to the higher grade.

23. Personal Pronouns as Subjects.

Personal pronouns used as subjects normally have high secondary stress (d).

I wandered lonely as a cloud dFa FbDaF
 That floats on high o'er vales and hills
 Wordsworth, I Wandered Lonely as a Cloud.
 He lives, he wakes—'tis Death is dead, not he
 Shelley, Adonais, XLI.

But this stress often falls to low secondary (c) when the pronoun is unemphatic and the verb significant.

24. The indefinite "it" as subject usually has low secondary stress (c), or light stress (b).

It is not now as it hath been of yore cEdF CbaEaF
 Wordsworth, Ode on Intimations of Immortality.

When this indefinite it is followed by the low stressed is the two words are often contracted in prose to *it's*. In poetry this contraction may take the form *'tis*, the stress of it being subordinated.

'Tis better to have loved and lost
 Than never to have loved at all
 Tennyson, In Memoriam, XXVII.
 'Tis not what man does which exalts him, but what man
 would do
 Browning, Saul.
 No—'tis ungainly work, the ruling men, at best!
 Browning, *Fine at the Fair*.

25. When the pronoun subject follows the verb it still retains its secondary stress unless emphasized by some distinction of personality.

So spake they idly of another state dEdFb CaEaF
 Babbling vain words and fond philosophy
 Shelley, *Prince Anathase*.
 Watch thou and fear, to-morrow thou shalt die
 Rossetti, *The Choice*.
 How know I what had need of thee?
 Tennyson, In Memoriam, LXXIII.

After quotations, the verb of saying or thinking often has light stress (b); thus "said he" (bD), "says he" (bD), are common stress forms of English prose and sometimes appear in poetry.

Now tell me where is Madeline, said he eFdEcFaD bD
 Keats, *Eve of St. Agnes*.
 Say quick, quoth he, I bid thee say
 Coleridge, *Ancient Mariner*.

26. Predicate Pronoun.

A pronoun used as a predicate complement in a declarative sentence takes primary stress (f). In interrogative sentences the copula or auxiliary takes primary stress.

For is he not all but thou, that hast power to
 feel I am I cEdcEbF beFaaFebF
 Tennyson, The Higher Pantheism.

While I am I and you are you
Browning. In a Gondola.

27. Personal Pronoun as Object.

The personal pronoun as object normally has low secondary stress (c).

They out-talked thee, hissed thee, tore thee EdFe Fe Fe
Matthew Arnold. The Last Word.

**They called me fool, they called me child
Tennyson. In Memoriam, LXIX.**

**I charge thee, when thou wake the multitude
Thou lead them not upon the paths of blood
Shelley Oedipus Tyrannus.**

28. The personal pronoun as indirect object likewise has low secondary stress (c).

To lend thee horse and shield
Tennyson, Gareth and Lynette.

I shall never in the years remaining **EaEa DaEbFb**
Paint you pictures, no, nor carve you statues
Browning. One Word More.

29. Pronouns after Prepositions.

The personal pronoun as object of a preposition usually has high secondary stress (d).

The thought of our past years in me doth breed
Perpetual benediction
Wordsworth, Ode on Intimations of Immortality.
Shrine of the mighty, can it be
That this is all remains of thee?
Byron, The Glory that was Greece.

But see §61.

30. When the personal pronoun is followed by an adjective it has high secondary stress (d).

Pure livers were they all, austere and grave eFaDdF dFaF
Wordsworth. Excursion.

So find I every pleasant spot
In which we two were wont to meet
Tennyson, In Memoriam, VIII.

But when a high primary stress follows, the series becomes rhythmic.

When we two parted
In silence and tears

Byron, *When We Two Parted*.

When shall we three meet again

Shakspeare, *Macbeth* I. i. 1.

31. The Relative Pronoun.

Relative pronouns normally have high secondary stress (d). Interrogative Relatives have primary stress (e or f).

Low he lies who once so loved you, whom you loved so
Browning, *Epilogue to Asolando*.

He gave man speech, and speech created thought,
Which is the measure of the universe

Shelley, *Prometheus Unbound*, II. DcaEbCaFaC

32. The Restrictive Relative.

The restrictive relative pronoun, however, usually has low secondary stress (c). The relative *that*, which is always used restrictively in short relative clauses, has less stress than *who* or *which* and is often light stressed (b).

The charm which Homer, Shakspeare teach
Matthew Arnold, *Epilogue to Lessing's Laocoon*.

Dragons of the prime

That tare each other in their slime

bEeFaDdF

Were mellow music match'd with him

Tennyson, *In Memoriam*, LVI.

33. The Possessive Adjective Pronoun.

The possessive adjectives *my*, *thy*, *our*, normally have a high secondary stress (d); *your* and *their* vary between high and low secondary. The third person pronouns *his*, *her*, *its*, usually have low secondary stress (c).

They look up with their pale and sunken faces
And their looks are sad to see

DeF cEaF

Mrs. Browning, *Cry of the Children*.

My Poet, thou canst touch on all the notes

God set between His After and Before

Mrs. Browning, *Sonnets from the Portugese*.

The loveliest and the best

That from his vintage rolling Time has pressed

Fitzgerald, *Omar Khayyam*, XXII.

Forerun thy peers, thy time and let

Thy feet milleniums hence be set

In midst of knowledge dream'd not yet

Tennyson, *Two Voices*.

34. Pronominal Adjectives.

Pronominal Adjectives, the possessive whose, the attributively used which and what, and the demonstratives this, that, these and those, normally have high secondary stress (d).

Each sufferer says his say, his scheme of the weal
and woe dEaaEcF cEbaFaF

Browning, Abt Vogler.

Then felt I like some watcher of the skies
Keats, On First Looking Into Chapman's Homer.

Gleams that untravell'd world whose margin fades
Tennyson, Ulysses.

Which rose make ours
Which lily leave and then as best recall
Browning, Rabbi ben Ezra.

35. The Articles.

The definite article the (originally a demonstrative pronoun) and the indefinite article a, an (originally the numeral adjective "one") are unstressed impulses in English (a).

One adequate support
For the calamities of mortal life CaaFaB aEaF
Exists—one only; an assured belief
That the procession of our fate, how'er
Sad or disturbed, is ordered by a Being FbcF cFaDaFc
Of infinite benevolence and power
Wordsworth, Excursion.

Before words beginning with a vowel the usually takes a light stress (b), giving its vowel the sound "i" instead of the obscure sound it has when followed by a consonant.

The earth and every common sight
Wordsworth, Intimations of Immortality.

By the island in the river DbFa CaFa
Tennyson, The Lady of Shallot.

In poetry the vowel of the is frequently elided before a word beginning with a vowel even when not so printed.

VERBS

Verbs normally require primary stress. The stress of verbs when they appear in the same series with nouns or completing adjectives has already been implied in preceding sections, whose illustrations will serve here.

36. The verb has high primary stress (f) when it is in itself a complete predicate. In such cases it usually stands in the same series with the subject.

For illustrations see §1.

37. Predicate Before Subject.

When the predicate precedes the subject in the same series it has low primary stress (e). For illustrations see §2.

In verse the stress of the verb is subordinated to that of a following adjective stressed on the first syllable.

This truth fand honest Tam O'Shanter

Burns, Tam O'Shanter.

Deep in the shady sadness of a vale

* Sat gray-eyed Saturn, quiet as a stone *
Keats, Hyperion.

*
eFdFa EbCaF

38. Predicate and Object or Complement.

When the predicate is completed by an object, predicate noun, or adjective, it has low primary stress (e). For illustrations see §§4, 6.

This principal holds whether the subject falls in the same series with the predicate or not.

39. Complementary Infinitive.

When a verb is followed by a completing infinitive the verb has low primary stress (e) and the infinitive high primary (f).

And dare doubt he alone shall not help him

who yet alone can

Browning, Saul XVII.

ceFdafcbFe aEaeF

Let be thy wall and help thy fellow men

Tennyson, The Ancient Sage.

When an object intervenes the first verb takes a rhythm stress.

And made Hell grant what Love did seek

Milton, Il Penseroso.

AUXILIARY VERBS.

The verbs **may, might, must, can, could, will, would, shall, should, and have, had**, are commonly used in English without notion value to express various categories of activity in time or mode, and are thus termed auxiliary verbs. As they are practically relation words when so used, and lose their notion value, their stress is weakened.

With the exception of **may, might, must**, they often fall to the lowest level (a), especially in interrogative sentences and dependent clauses. When so reduced their vowels become obscure. In colloquial English **will** and **would** often lose their initial **w** and **have** its initial aspirate, and the auxiliaries become enclitics.

The predicate copula, and **do** used to form compound or emphatic tenses, are relation words, and have the stress of auxiliary verbs.

40. The modal auxiliaries **may, might, can, could, must, would and should**, normally have secondary stress; **may, might, must**, normally high secondary stress (d), **can, could, would, should**, normally low secondary stress (c). The stress varies, however, according to the significance of the auxiliary. If the condition or qualification it denotes is important the auxiliary has high secondary stress; if slight or unimportant, low secondary stress. The diphthongs of **may** (mei), **might** (mait), however, usually preserve for them a high secondary stress.

41. The tense and voice auxiliaries, **am, is, art, was, wert, were, been, has, have, had, will, shall**, and the substantive verb **to be**, normally have light stress (b).

The things that I have seen I now can see no more
Wordsworth, *Intimations of Immortality*.

Our sincerest laughter with some pain is fraught
Shelley, *To a Skylark*.

And he, shall he

Be blown about the desert dust
Or seal'd within the iron hills?
Tennyson, *In Memoriam*, LXI.

Yet hope had never lost her youth
Tennyson, *In Memoriam*, CXXX.

eFbEaEcF

Enclitic forms of these words, though characteristic of colloquial English, sometimes appear in poetry.

King Charles, and who'll do him right now?
 King Charles, and who's ripe for fight now?
 Browning, Cavalier Tunes.

Calm's not life's crown, though calm is well;
 'Tis all, perhaps, which man requires,
 But 'tis not what our youth desires

Matthew Arnold, Youth and Calm.

Not that I'm fit for such a noble dish
 As one day will be that immortal fry
 Of almost everybody born to die
 Byron, Vision of Judgment.

42. Did used to form the archaic and poetic past tense has **secondary stress (c)**, but the long vowel of **do** usually preserves for it a **high secondary stress (d)**.

A countenance in which did meet aFaC bDeF
 Sweet records, promises as sweet
 Wordsworth, She Was a Phantom of Delight.

Once again
 Do I behold these steep and lofty cliffs
 Wordsworth, Tintern Abbey.

When your meaning's plain
 It does not say to folk, "Remember matins" cDeFaF cEaFb
 Browning, Fra Lippo Lippi.

43. Successive Auxiliaries.

When successive auxiliaries follow one another the modal auxiliaries precede the tense auxiliaries and usually have higher stress.

Neighbors we were and loving friends we might have been
 Wordsworth, At the Grave of Burns.

He rode a horse with wings that would have flown,
 But that his heavy rider kept him down
 Tennyson, The Vision of Sin.

A brute I might have been, but would not sink
 i'th' scale aFdEaE bEbFbF
 Browning, Rabbi ben Ezra.

The tendency of colloquial English, however, is to reduce all auxiliaries containing short vowels uniformly to the lowest stress.

For auxiliaries in negative forms, cp. §57.

44. Auxiliaries as Notion Verbs.

The auxiliary verbs of English are originally notion words, and a few of them still retain their notion quality. **Have** denotes possession as well as the category of completed action; **will**, intention; **can** (rarely), power. The notion sense of the others has quite faded out.

The substantive verb to be still connotes existence, usually continued existence; let it be means "let it remain." Do is rapidly losing its notion significance of "act," "effect," "bring about," and giving way to more specific forms of connotation. Its chief uses in modern English are to represent some activity specified elsewhere in the context and to form negative expressions.

45. Auxiliary verbs and the various forms of "be" and "do," when used as notion verbs have primary stress (f).

Yearnings she hath in her own natural kind
 Wordsworth, Ode on Intimations of Immortality.
 To the same, same self, same love, same God;
 ay, what was shall be baFeF eF eF eeFbF
 Browning, Abt Vogler.
 But here is the finger of God, a flash of the
 Will that can
 Browning, Abt Vogler.
 I will, the mere atoms despise me
 Browning, Saul.
 I ought to do and did my best
 Byron, The Prisoner of Chillon.

46. Auxiliaries Representing Notion Verbs.

Auxiliary verbs and the forms of "be" and "do" representing verbs in the immediate context take the stress of notion verbs (f).

But thee I now would serve more strongly if I may
 Wordsworth, Ode to Duty.
 And we forget because we must, cDbFbFdF
 And not because we will
 Matthew Arnold, Absence.
 We in some unknown Power's employ
 Move on a rigorous line;
 Can neither when we will, enjoy,
 Nor when we will, resign
 Matthew Arnold, Obermann.
 So on I drive, enjoying all I can
 And knowing all I can
 Browning, Paracelsus, IV.

A change of subject will usually reduce this stress to low secondary (c).

I report, as a man may, of God's work, all's
 love yet all's law dbFcaFcaFe eFdeF
 Browning, Abt Vogler.

Auxiliaries and the copula are usually used in this way to form part of a question; e. g., "can he?" "is he?"

ADVERBS

The adverb may be either a notion-word or a relation-word. As the stress of a word largely depends upon its notion quality, to get a clear idea of the normal stress values of adverbs we must divide them into two classes, Notion Adverbs and Relation Adverbs.

NOTION ADVERBS.

A notion adverb is one in which the attribute of the state or activity expressed is clearly conceived as a concept; e. g. round, "with a circular movement," slow, "with a slow movement," down, "with a change to a lower position," gladly, "with a feeling of joy." These adverbs have high or low primary (e or f) stress according to their position.

47. Postpositive Notion Adverbs.

When a notion adverb immediately follows its verb in the same series it has high primary stress (f), the verb having low primary (e).

And from the cottage eaves Pours forth his soul in gushes	eFcFcFa
Wordsworth, Green Linnet.	
The tide flows down, the wave again Is vocal in its wooded walls	
Tennyson, In Memoriam, XIX.	
The ship drove fast, loud roared the blast Coleridge, Ancient Mariner.	
The lowing herd winds slowly o'er the lea Gray, Elegy.	
The hungry sheep look up and are not fed Milton, Lycidas.	
Sweet Thames run softly till I end my song Spenser, Prothalamion.	

48. Postpositive Preposition-Adverbs.

Prepositions are often used as adverbs to make, as it were, transitive verbal compounds. So "to think of," "to care for," "to come to."

Preposition-adverbs following the verb in the same series have low secondary stress (c).

This wily interchange of snaky hues I neither knew nor cared for	dEaF cFc
Wordsworth, Prelude.	

It is not to be thought of that the flood
Of British freedom, etc.

Wordsworth, Sonnet.

The beadsman after thousand aves told
For aye unsought for slept among his ashes cold
Keats, Eve of St. Agnes.

If an object intervenes between the verb and the adverb part of these compounds the adverb usually retains this secondary stress, as in "To cut one's nose off to spite one's face," "to eat one's heart out."

Pushing their life out with a brute's intent EcdFe DaEcF
Browning, Childe Roland.

If, however, the intervening object is a personal pronoun, the adverb has its normal high primary stress, e. g. "bear me up," "she cut it out."

As through the frame that binds him in cDaE cEcF
His isolation grows defined
Tennyson, In Memoriam, XLV.

When the object follows the adverb part of these quasi-verbal compounds the stress of the adverb in prose is usually high primary, e. g. "Scratch out that name," "my little girl has torn out three pages from the middle of the book." But in poetry the adverb often has secondary stress, e. g.

He tore out a reed, the great God Pan dEcaF aFeF
E. B. Browning, A Musical Instrument.

Come, fill up my cup, come, fill up my can
Scott, Bonnie Dundee.

To fill up his life starve my own out
Browning, Saul.

To wear out heart and nerve and brain
Clough, Life is Struggle.

49. The Prepositive Notion Adverb.

When the Notion adverb precedes the verb it has low primary stress (e).

Here pause: these graves are all too young as yet
Shelley, Adonais.

And full grown lambs loud bleat from hilly bourn
Keats, Ode to Autumn.

So said, so done
Browning, The Statue and the Bust.

Now fades the last long streak of snow eFaFeFaF
Tennyson, In Memoriam, CXV.

As when the potent rod
Waved round the coast up called a pitchy cloud
Of Locusts

Milton, *Paradise Lost*, I.

When the adverb precedes an auxiliary it thus has higher stress than the auxiliary.

I've thought of all by turns and yet do lie
Sleepless

Wordsworth, *Sonnet to Sleep*.

Then can I drown an eye unused to flow
Shakspeare, *Sonnet XXX*.

50. The adverb is subject to rhythm-stress in a monosyllabic series of adverb-verb-adverb; e. g. "It so fell out."

And thus spake on that ancient man
Coleridge, *Ancient Mariner*.

51. When an adverb precedes an adjective or another adverb it has low primary stress (e).

Full soon thy soul shall have her earthly freight
Wordsworth, *Ode on Intimations of Immortality*.
Thoughts that do often lie too deep for tears
Ibid.

No more let life divide what death can join together
Shelley, *Adonais*.

Who lacking occupation looks far forth dEbEcFa FeF
Into the boundless sea
Wordsworth, *Prelude*.

Neither made man too much a God
Nor God too much a Man
Matthew Arnold, *Obermann*.

I am half sick of shadows, said
The Lady of Shalott
Tennyson, *The Lady of Shalott*.

Adverbs preceding participles come under this law.

Well chosen is the spirit that is here eFaCaFbCbF
Wordsworth, *Nature and the Poet*.

Our gifts once given must here abide
Browning, *Paracelsus*.

And Death once dead there's no more dying then
Shakspeare, *Sonnet CXLVI*.

The adverb + adjective group gives many compound adjectives. These sometimes have the stress of compound adjectives, sometimes retain their adverbial sense-stress. Rhythm generally determines the stress of these compounds in poetry; cp.—

Thy hair **soft-lifted** by the winnowing wind dE.eFə.DaE'bfF
 and
 Or on a **half-reaped** furrow sound asleep cDaDdFb EaF
 Keats, Ode to Autumn.

52. Rhythm-Stress of Adverbs.

An adverb preceding an adjective or adverb immediately followed by a primary stress, takes high primary stress in both poetry and prose; e. g. "too much money," "no more trifling."

So twice **five miles** of fertile ground
 With walks and towers were girdled round
 Coleridge, Kubbla Kahn.

A sense sublime
 Of something **far more deeply** interfused
 Wordsworth, Tintern Abbey.

The world is **too much** with* us aEbFeFc
 Wordsworth, The World is Too Much With Us.

RELATION ADVERBS

Relation adverbs are such as do not have a clear conceptual meaning, but indicate some relation between concepts or ideas. They naturally divide themselves into Pronominal Adverbs and Conjunctive Adverbs. The latter are usually Conjunctions.

53. Pronominal Adverbs.

The adverbs **where, when, whence, while, why, there, then, than, thence, here, hence, so, as**, usually have the secondary stress of pronouns (c or d).

A marsh **where** only flat leaves lie aF dEbFeF
 Landor, To Wordsworth.

The truth is that deep well **whence** sages draw
 The unenvied light of hope
 Shelley, Epipsychidion.

He leaned **there** awhile
 And sat out my singing
 Browning, Saul.

There is used in English as an indefinite subject instead of it and when so employed has low secondary stress (c or b).

To me alone **there** came a thought of grief
 Wordsworth, Ode on Intimations of Immortality.

*For stress of "with" see §61.

54. The adverbs *so*, *than*, *as*, are often mere relation words indicating comparison and thus used have light stress. In colloquial English they tend to lose their stress altogether.

Tranquillity, thou better name

Than all the family of fame

Coleridge, Ode to Tranquillity.

Wouldst thou be *as* these are? Live *as* they?

Arnold, Self Dependence.

55. When the adverbs "*now*" and "*then*" are used to mean "*in this case*," "*in that case*," they have high secondary stress (d).

King Charles, and who's ripe for fight *now*?

Browning, Give a Rouse.

Blot out his name *then*

Browning, The Lost Leader.

FecFd

Love, *then*, had hope of richer store

Tennyson, In Memoriam, LXXXI.

Similarly, *too*, when it means "*also*."

But sileⁿter the town, *too*, as I passed

Browning, Return of the Druses.

Too, however, is often used as if it were an adjective, especially after pronouns, as "*you too*," "*me too*," and in such cases takes postpositive adjective stress (f).

I *too* have passed her on the hills

Wordsworth, Ruth.

dFcFc Da F

Negative Adverbs.

Negation in English was originally expressed by the particle *ne* which in its unstressed form was proclitic and is still retained in *never* (=ne ever), *no* (=ne one), will he *nill* he. In Middle English the phrase *n + a + wiht*, "not any person or thing" gave the negative indefinite "nought," *naught*. The accusative case of this pronoun came to be used adverbially as a general negative. It evidently had light stress and developed into *not*. Hence our modern negative adverb.

The adverb *no* is from an Old English *na* (=ne + a, not ever); *nay* is a variant of the same form. Both words are emphatic and normally have primary stress.

56. Negation with Notion Verbs.

When the adverb "*not*" follows a notion verb it has low secondary stress (c).

I curse not, for my heart is lost in thine
Keats, *Eve of St. Agnes*.

When one that loves and knows not reaps
A truth from one that loves and knows
Tennyson, *In Memoriam*.

These forms with postpositive not* are now mainly poetic and literary. Colloquial English substitutes the periphrastic form with *do*, followed by the low-stressed negative, e. g. "I think not so," has become "I do not think so." "Men knew not" has become "Men did not know," etc.

Where the heart not finds
History or prophesy of friend
Coleridge, *Lines written at Ellingerode*.

57. Negation with Auxiliary Verbs.

In verb-forms made up with auxiliaries "not" usually follows the auxiliary with low stress (a). When there are two auxiliaries "not" follows the first one.

In colloquial English the stress tends to disappear, producing contractions, *can't won't, don't, shouldn't, wouldn't*, etc.

Whom we that have not seen thy face
By faith and faith alone embrace
Tennyson, *In Memoriam*, I. cDbCaEdF

He may not shame such tender love and stay
Browning, *Childe Roland*.

He would not discount life as fools do here
Paid by instalment
Browning, *Grammarian's Funeral*.

When the negative follows the main verb it has high secondary stress.

And that unrest which men miscall delight
Can touch him not, can torture not again
Shelley, *Adonais*.

That benediction which the eclipsing curse
Of birth can quench not
Shelley, *Adonais*.

58. Negative Interrogative Expressions.

Negative interrogative expressions in Modern English normally contain either the periphrastic "do," or an auxiliary with the light stressed "not" immediately following.

*The prepositive not found in Elizabethan English is rare in Modern English but occasionally appears in poetry.

In these forms "not" has very light stress, and is usually enclitic in colloquial English.. The noun subject usually follows the negative; a pronoun subject varies.

**Was it not great? did not he throw on God
God's task to make the heavenly period
Perfect the earthen?
Browning, Grammarian's Funeral.**

59. But.

The adverb "but," meaning "only," and originally confined to negative idioms, is common as a qualified negative adverb in Modern English and usually has low secondary stress (c).

She did but look with dimmer eyes
Tennyson, In Memoriam, CXXV.

When it follows **can** not, but has high secondary stress (d).

A poet could not but be gay aFcDedcF
Wordsworth, I Wandered Lonely as a Cloud.

PREPOSITIONS

Prepositions and conjunctions are originally notion adverbs which in the course of language development have become relation words. A few of these relation words are still used in all three categories in Modern English; e. g. **before, after, but**. Some are employed now as prepositions and now as adverbs, as **abroad, about, across, along, around, by, near, behind, below, besides, down, inside, through, to, in, under**. Some are used as adverbs and conjunctions, **since, hence, so, though** ("he said it though"), **yet**. The stress of these words is very variable, running all the way from high primary, when they are used adverbially with sharp conceptual meaning, to the lowest grade of stress when they are used as mere relation words.

60. Prepositions used as Adverbs.

When words classed as prepositions are used as adverbs they usually come at the end of a series and have high primary stress (f).

And as months ran on and murmur of battle grew
Tennyson, Maud, III.

And say the stone is not yet to
And wait for words to come
Arnold. Obermann Once More.

And thus **spoke on** that ancient man
Coleridge, *Ancient Mariner*.

As through the frame that **binds him in**
His isolation grows defined
Tennyson, *In Memoriam*, XIV.

Of in early New English, being accented when used adverbially, retained its *f* and developed a spelling form off for adverbial usage; the preposition, being unaccented, lost its stress and was distinguished from the adverb by the spelling of. Too is an early differentiation of to set apart for adverbial usage as an intensive. Similarly fro, in the adverbial phrase "to and fro," is an Old Norse form of from set apart for adverbial usage.

61. When verb and preposition-adverb is followed by an object the high primary stress is a means of distinguishing the adverbial significance of the preposition.

His voice came to us from the neighboring height
Wordsworth, *Stanzas*, 1802.

The winds came to me from the fields of sleep
Wordsworth, *Ode on Intimations of Immortality*.

For I say this is death, and the sole death
When a man's loss comes to him from his gain
Browning, *Death in the Desert*.

In these phrases the "preposition" expresses the direction-attribute of the movement implied in the verb, rather than a relation between the verb and the pronoun, which is the object of the verbal idea as a whole. Compare these phrases with

Sudden thy shadow **fell on me** FadEb FcD
Shelley, *Hymn to Intellectual Beauty*.

This idiom is especially common after the substantive verb where the preposition has a quasiparticipial meaning.

God being **with thee** when we know it not FecFd EdFcD
Wordsworth, *It is a Beauteous Evening*.

Weeping; none **with** [i. e. "accompanying"] her
save a little maid
Tennyson, *Guinevere*.

She is not **of** [i. e. "belonging to"] us as I divine
Tennyson, *Maud*.

Shakspeare was **of** [i. e. "belonging to"] us, Milton
was **for** [i. e. "favoring"] us

Burns, Shelley were **with us**—they watch from their graves
Browning, *The Lost Leader*.

62. When the object of the preposition is a relative pronoun the preposition often stands at the end of the relative clause. Under such conditions the preposition has low secondary stress (c). These prepositions must not be confused with adverbs.

And all those acts which delty supreme
Doth case its heart of love in
Keats, *Endymion*.

The path we came by [i. e. "by which we came"]
Tennyson, *In Memoriam*, XLVI.

This is the spray the bird clung to,
This is the heart the queen leant on
Browning, *Misconceptions*.

63. Prepositions used merely to indicate categories of relation usually have low secondary or light stress, either (c) or (b); and often take low stress (a) in colloquial English. The commonest of these are of, in, to, for, with, from; by always retains its secondary stress (c), and on and at usually. In poetry they are subject to verse-stress when preceded and followed by low stressed impulses.

The primal duties shine aloft—like stars;
The charities that soothe and heal and bless
Are scattered at the feet of Man—like flowers.

here is no boon for high,
Yet not for low; for proudly graced,
Yet not for meek of heart. The smoke ascends
To heaven as lightly from the cottage hearth
As from the haughtiest palace. He whose soul
Ponders this true equality may walk
The fields of earth with gratitude and hope
Wordsworth, *The Excursion*.

64. Doubled Prepositions.

When two prepositions succeed one another the first has the higher stress, being construed adverbially; e. g. in to, on to, up on. These combinations and that of the pure adverb with following preposition are very subject to verse stress.

65. Disyllabic Prepositions.

As prepositions are relation-words the word-stressed syllable of disyllabic forms is normally not higher than a secondary stress. This is usually the case in prose, and in poetry where the verse-stress does not interfere with the normal word-stress, e. g.

What more to see between Hell and Heaven dFaFecFaF
 Rossetti, Sister Helen.
 Where between granite terraces
 The blue Seine rolls her wave
 Matthew Arnold, Obermann.

But these disyllabic prepositions are subject to verse-stress.

66. Pronouns after Disyllabic Prepositions.

After disyllabic prepositions, especially those like *upon*, *against*, *between*, *below*, *before*, *behind*, the pronoun normally has low secondary stress (c).

I gazed upon thee
 Till thou, still present to the bodily sense,
 Didst vanish from my thought
 Coleridge, Before Sunrise in the Vale of Chamouni.
 When—where—
 How can this arm establish her above me?
 Browning, Pippa Passes.

CONJUNCTIONS

Conjunctions are syntactically relation words and normally have low stress. But a connection, especially if adverbative or conditional, is often itself notional; for instance, *but*, connoting opposition; *though*, abatement; *if*, hypothesis. So conjunctions vary greatly in their stress relations, some like *though* and *yet* never falling below the high secondary grade; others, like *and* and *or* often in very close connections falling to the lowest grade.

Conjunctions are very apt to fall in a series of low-stressed syllables, and hence are very subject to verse-stress.

67. Concessive and Illative conjunctions normally have high secondary or low primary stress (d or e).

Though late, though dimmed, though weak, yet tell
 Hope to a world new made
 Matthew Arnold, Obermann Once More.
 For all day we drag our burden tiring
 Through the coal-dark, underground,
 Or all day we drive the wheels of iron
 In the factories round and round
 E. B. Browning, The Cry of the Children.

68. The Conditional conjunction normally has low secondary stress (c), but if the condition is emphasized the stress rises to high secondary or even to primary.

Nor count me all to blame if I
 Conjecture of a stiller guest
 Tennyson, In Memoriam, CXXXI.
 Though if an eye that's downward cast
 Could make thee somewhat blench and fall
 Then be my love an idle tale
 And fading legend of the past
 Tennyson, In Memoriam, LXII.

69. The Copulative and Disjunctive conjunctions normally have light stress (b), but the importance of the connection may raise them to higher levels.

And is often used as an emphatic connective, and as such it has high primary stress (f).

For I say this is death and the sole death EdcFeF FaeF
 When a man's loss comes to him from his gain
 Browning, A Death in the Desert.

INTERJECTIONS

70. Interjections express an intense emotional consciousness and are high level notions. But when they occur in a context their stress is not so high as that of a full stressed notion word.

Then cleave, O cleave, to that which still is left
 Wordsworth, Two Voices.
 Ah, why wilt thou affright a feeble soul
 Keats, Eve of St. Agnes.
 Ah, vain denial
 E. B. Browning, To George Sand.
 O me, that I should ever see the light
 Tennyson, Dream of Fair Women.
 O true and tried, so well and long
 Tennyson, In Memoriam, CXXXI.

REPEATED NOTIONS

71. When a notion word is repeated it gains in stress with each repetition; e. g. when impatient we say "come, come" (ef), not "come, come" (fe).

Then sing, ye birds, sing, sing a joyous song
 Wordsworth, Ode on Intimations of Immortality.

Long, long shall I rue thee eFbcFc
 Byron, When We Two Parted.

See, see, I cried, she tacks no more
 Coleridge, Ancient Mariner.

Soon, soon thy cheer would die
 Arnold, Scholar Gipsy.

Man, man is king of the world eFcEaaF
 Arnold, The Youth of Man.

Lost, lost, yet come
 With our man troop make thy home.
Come, come, for we
 Will not breathe, so much as breathe
 Reproach to thee

 Browning, Paracelsus, II.

Gone, gone
 Those pleasant times
 Browning, Paracelsus, III.

Blow, blow, thou winter wind

* * *
Freeze, Freeze, thou bitter sky
 Shakspeare, As You Like It, II. 7. 174.

72. If the repeated notion is a monosyllabic adjective followed by a monosyllabic noun the adjective and noun are usually differentiated rhythmically.

Alone on a wide, wide sea aFcaFeF
 Coleridge, Ancient Mariner.

And there I shut her wild, wild eyes
 Keats, La Belle Dame Sans Merci.

73. Repeated monosyllabic imperatives may each represent an entire wave in verse, in which case there is no differentiation.

Work, work, work
 Till the brain begins to swim
 Hood, Song of the Shirt.

Break, break, break F F F
 On thy cold gray stones, O Sea cdFeFeF
 Tennyson, Break.

In some rare cases this takes place with other than imperative forms.

O ship ship, ship eF F F
 That travelst over the sea
 What are the tidings, I pray thee,
 Thou bearest hither to me
 Clough, Songs in Absence.

II.

THE LAWS OF VERSE STRESS.

The foregoing laws have to do mainly with those forms of stress which we employ in our prose thinking. But even in prose, stress shows a marked tendency to take on rhythmic form. Polysyllabic word-stress is almost invariably rhythmic in English. A succession of high-stressed monosyllables in a single series is likewise rhythmically differentiated even in prose. This tendency of rhythm to react on stress is, of course, far more potent in poetry than it is in prose. For poetry establishes in our minds an awareness of the rhythmic patterns to which the stress-waves conform. When, therefore, we find verses in good poetry where the words, if read as mere prose, fail to accord with the rhythmic movement of the verse pattern the poet is using, a tendency arises in our minds to make the irregular series conform to the pattern. This tendency produces a phenomenon which we call **Verse-Stress**.

Verse-stress may alter the normal form of either syllable series or word series, thus modifying word-stress (accent) or sense-stress.

74. **Verse-stress as Affecting Word-stress.**

When successive unaccented syllables follow one another in polysyllabic words, verse-stress will often give one of them a light stress (B). Such words as "miserable," "unintelligible," may in poetry take a verse-stress on the penultimate syllable.

Pasturing flowers of vegetable fire EbbFaEaAaF
Shelley, Prometheus III. 4. 110.

The fretful stir
Unprofitable and the fever of the world
Wordsworth, Tintern Abbey.

'Tis dark; quick pattereth the flaw-blown sleet
Keats. Isabella.

Such miracles performed in play
Browning. Two in Campagna.

dFaA aEbF

75. The tendency to make successive low-stressed impulses rhythmic sometimes extends to cases where low-stressed impulses follow secondary accents.

Every sight
Sent to his heart its choicest impulses
Shelley, Alastor. EbcF cEbFaB

She touched his *eyelashes* with *libant lip* dEcFeD bEaF
 Landor, *Tamar and the Nymph*.

The sojourners of Goshen who beheld
 From the safe shore their floating carcasses
 Milton, *Paradise Lost*, I.

Within the soul a faculty abides
 That with *interpositions* which would hide
 And darken so can deal that they become
 Contingencies of pomp
 Wordsworth, *Excursion*.

76. Shifting of Word-Accent due to Verse-Stress.

The verse-stress sometimes shifts the normal accent of a disyllabic word when its two successive syllables are nearly equal in value. These cases are rare, but occasionally appear in the best poetry. They are usually found where the tensity of the verse series is particularly strong or the coloring of the rhythm peculiarly graphic.

The most frequent cases of accent-shift occur with disyllabic prepositions. The preposition is normally a lightly stressed word, so this shift is usually an extension of the principle of §75.

Her sad dependence *upon* time, and all cEbFaBaF cF
 The trepidations of mortality

Wordsworth, *Excursion*, *Despondency Corrected*.

Sublimely mild, a spirit without spot cEbF aEbCbF
 Shelley, *Adonais*.

An equal amongst mightiest energies
 Wordsworth, *Excursion*.

Alas, how light a cause may move bEaDcEaF
 Dissension between hearts that love
 Moore, *The Light of the Harem*.

Come, blessed barrier between day and day
 Wordsworth, *Sonnet to Sleep*.

A spot of dull stagnation without light
 Or power of movement seemed my soul
 Tennyson, *Dream of Fair Women*.

A few disyllabic Adverbs also occasionally shift their accent in poetry.

It was so light almost cbeF eF-
 I thought that I had died in sleep
 Coleridge, *Ancient Mariner*.

And hasten off to play elsewhere aEaF bEeF
 Browning, *Epilogue to Men and Women*.

And all my deeper passions lay elsewhere
 Wordsworth, *Prelude*.

Looks once and drives elsewhere and leaves
 its last employ
 Arnold, *Empedocles on Etna*.

ACCENT OF COMPOUND ADJECTIVES SHIFTED BY VERSE STRESS.

77. Disyllabic numeral compounds with "teen" and disyllabic adjectives containing verbal or adverbial elements, tend to rhythmic accent according to their context. When they precede their nouns they have a falling stress (Ed); when they follow or are used predicatively they have a rising stress (dF). (This principle holds true for prose also.)

<p style="text-align: center;">Thirteen hundred years</p> <p>Of wealth and glory turned to dust and tears</p> <p style="text-align: center;">Byron, Ode, Venice.</p> <p>Years be numbered scarce thirteen</p> <p style="text-align: center;">Jonson, Epitaph on Salathiel Pavy.</p> <p>Fifteen years have gone around</p> <p style="text-align: center;">Matthew Arnold, Rugby Chapel.</p> <p>And wherever the beat of her unseen feet</p> <p style="text-align: center;">Shelley, The Cloud.</p> <p>Thou art unseen and yet I hear thy shrill delight</p> <p style="text-align: center;">Shelley, the Skylark.</p> <p>A new-made world upsprings</p> <p style="text-align: center;">Arnold, Empedocles on Etna.</p> <p>Hope to a world new-made</p> <p style="text-align: center;">Arnold, Obermann Once More.</p> <p>The rich, proud cost of outworn, buried age</p> <p style="text-align: center;">Shakspere, Sonnet LXIV.</p> <p>Thus is his cheek the map of days out worn</p> <p style="text-align: center;">Shakspere, Sonnet LXVIII.</p>	<p>EdEaF</p> <p>FdEa EdF</p> <p>aEdF dF</p> <p>FbaEdF</p>
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78. In poetry the verse-stress sometimes shifts the accent of closely compounded adjectives.

<p style="text-align: center;">The forms</p> <p>Which an abstract intelligence supplies</p> <p style="text-align: center;">Wordsworth, Excursion.</p> <p>At length into the obscure forest came</p> <p>The vision</p> <p style="text-align: center;">Shelley, Epipsychidion.</p> <p>Another clipped her profuse locks</p> <p style="text-align: center;">Shelley, Adonais.</p> <p>Was raised by intense pensiveness</p> <p style="text-align: center;">Shelley, Alastor.</p> <p>Save for the garment's extreme fold</p> <p style="text-align: center;">Browning, Christmas Eve and Easter Day.</p> <p>All a simmer with intense strain</p> <p style="text-align: center;">Ibid, IV.</p>	<p>DadEcEaBbF</p> <p>aEaF cEdF</p>
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ACCENT OF COMPOUND NOUNS SHIFTED BY VERSE STRESS.

79. Most Compound Nouns are made up of a limiting notion followed by a nominal notion: the two parts have nearly equal accent in the order *fe* or *fd*, according to the closeness of the compound. The increment of verse-stress is often sufficient to shift this relation, giving rhythm-forms in poetry which are not normal in prose. The effect of such a shift is to stress the limiting part of the notion as if it were an independent adjective; and if a monosyllabic adjective precedes the compound, the series becomes rhythmic; cp. §14. Instances abound in the best English poetry.

The sanguine sun-rise with his meteor eyes aEbdF bcEbaF
Shelley, The Cloud.

Where all the long and lone daylight
Shelley To-Night.

That little town by river or sea-shore
Keats, Ode on a Grecian Urn.

Our scholar travels yet the loved hill-side
Arnold, Thyrsis.

Within the waste sea-dunes
Tennyson, The Flight.

How often shall her old fire-side
Be cheered with tidings of the bride
Tennyson, In Memoriam, XL.

MISCELLANEOUS ACCENT SHIFTINGS DUE TO VERSE STRESS.

80. In those cases where only accent distinguishes a verb from a noun or adjective of the same form, the poets occasionally shift this accent.

The fruitful hours of still increase
Tennyson, In Memoriam, XLVI. aEbF aEdF

And feign kind gods who perfect what man
vainly tries
Arnold. Empedocles on Etna.

81. Poets sometimes retain forms of accent which have become obsolete in prose.

What awful perspective!
Wordsworth, King's College Chapel.

Cp. And perspective it is best painter's art
Shakspeare, Sonnet XXIV.

With the thing
 Contemplated describe the Mind and Man bFeC bEaFbF-
 Contemplating
 Wordsworth, The Recluse.

A few words have a stress on one side of the Atlantic different from that which they have on the other, hence Rossetti's

Thou throned in every heart's alcove eFbEbEaF
 Rossetti, Equal Troth.

VERSE-STRESS AS AFFECTING SENSE STRESS.

Verse-stress will sometimes alter the normal stress-values of a word series. In these cases the altered words must be kept in the same series and the attention maintained at a high level until the last word of the rhythm phrase is reached: e. g. in Shelley's lines

Many a green isle needs must be
 In the deep wide sea of misery

it is necessary to hold all the notions of the first line closely together as a single idea. If one breaks the line into two series, "Many a green isle" "needs must be," the stress of the first series will run to the rhythm, FbaeF, and the pattern form of the verse will be destroyed. Similarly in all these cases of stress shift the alteration is justified only by a consciousness of the integrity of the rhythm phrase whose form dominates the normal sense-stresses.

82. A series of monosyllabic verbs or nouns is differentiated rhythmically in poetry.

Love, Hope, Fear, Faith, these make Humanity cFe FedFbc
 Browning, Paracelsus, III.

Ah God, for a man with heart, head, hand eF baFcFeF
 Like some of the simple great ones long gone by!
 Tennyson, Maud, I.

Perchance speak, kneel, touch, kiss
 Keats, Eve of St. Agnes.

Master, Master of the Night Fa FaCaF
 Bid it spend EcF

Speech, Song, Prayer and end aright FeF bEaF
 D. G. Rossetti, Love's Nocturn.

Beast, bird, fish, insect, what no eyes can see
 Pope, Essay on Man.

Run on and rage, sweat, censure and condemn
 Jonson, New Era.

Man, brute, reptile, fly, alien of end and of aim
 Browning, Abt Vogler. [eFecF FbaFbaF
 And lo, with that leap of my spirit, heart, hand
 harp and voice
 Browning. Saul.

83. In double rhythm forms, verse-stress will sometimes make a succession of adjectives rhythmic according to the pattern of the verse. This phenomenon is frequent in Browning's verse.

Nor was hurt any more caFebF
 Than by slow, pallid sunsets in Autumn ye watch bcFebFdbEa dFcaF
 from the shore
 At their sad, level gaze o'er the ocean, a sun's ccFcaFfdbFfa aFecF
 slow decline
 Over hills which resolved in stern silence o'erlap
 and entwine
 Base with base
 Browning, Saul, X.
 Bear the brunt, in a minute pay glad life's arrears
 Of pain, darkness, and cold
 Browning, Prosopice.

84. Sense-Stress Shifted by Verse-Stress.

The stress of an attribute notion is very nearly as high as that of the following nominal notion. The additional verse-stress added to a monosyllabic adjective will therefore sometimes raise it above its noun. Instances are rare in good poetry, and it is only where the verse pattern is strongly impressed in the mind that the shift of sense-stress is tolerable.

Till the calm rivers, lakes and seas	daFeaFaF
Shelley, The Cloud.	
The full draught of wine	aFeaF
Browning, Saul.	
Of the palm's self whose slow growth produced it	
Ibid.	

These shifts of adjective stress often produce the effect of emphasis by calling attention to the attribute.

Lift up your heads sweet spirits, heavily,
And make a pale light in your cypress glooms
Keats, Isabella.
And winter robing with pure snow and crowns
Of starry ice the gray grass and bare boughs
Shelley, Alastor.

This emphasis is often so strong as to produce a slight pause after the adjective, and give the effect of an artificial caesura.

- And watch the curl'd white of the coming wave
 Before it breaks [cEaF- FbaEbfF
 Tennyson, Merlin and Vivian.
- The warm serge and the rope that goes all round
 Browning, Fra Lippo Lippi.
- The lone couch of his everlasting sleep aF- FbcDaEbfF
 Shelley, Alastor.
- Till in the cold wind that foreruns the morn
 Tennyson, Guinivere.
- With fierce gusts and precipitating force cF- FabEbDbfF
 Shelley, Alastor.

85. The articles "a" or "an" and "the" are normally unstressed words in English and are pronounced obscurely. In poetry, however, the verse pattern sometimes gives them additional stress value. Instances are comparatively rare and the effect is almost always unpleasant. These verse-stressed a's and the's usually follow a low-stressed impulse, so the series is aB or bC, followed by dE or eF, with a crescendo effect in the rhythm. Wordsworth is especially fond of this peculiar stress:

- Thy art be nature; the live current quaff FedFb CeFbF
 Wordsworth, Sonnet, The Poet.
- The Sonnet glittered a gay myrtle leaf aEbFaBeFaF
 Amid the cypress with which Dante crowned
 His visionary brow
 Wordsworth, Scorn not the Sonnet.
- Whose huge ribs make
 Their clay creator the vain title take
 Of lord of thee
 Byron, Child Harold.
- Wherewith disturbed she uttered a soft moan
 Keats, Eve of St. Agnes.
- Consuming the last clouds of cold mortality
 Shelley, Adonais.

86. Unstressed monosyllables, especially prepositions, falling in series with unaccented syllables or other unstressed monosyllables, are differentiated by verse-stress according to the verse pattern. Instances are too common to need illustration.

POETRY AS A FINE ART.

All Fine Art has two aspects. It presents to the mind a fusion of two elements, the one substantial, the other formal. The substantial element consists of objects or ideas which the normal mind contemplates with especial interest. The formal element consists in definite arrangements of the component parts of this interesting subject matter in such forms as the normal mind regards with favor. The value of any work of art lies chiefly in the completeness and perfection with which these two elements are fused in it.

The substance of the **Art of English Poetry** is ideas; its formal element is a rhythmic variation of sense stress. With every idea that formulates itself in English words there is associated a certain series of varying intensities of mental energy determined by the laws formulated in §§1-73; through this association the series becomes an integral part of the idea itself. When we think English in its prose form we are not sharply conscious of these stress variations, and do not compare them with one another. We are only aware of them as they enhance meaning. One would hardly notice that such a sentence as

"By what force of language shall a feeling
heart express its sorrow for that multitude in
whom we look for health from seeds that have
been sown in sickness?"

contained a rhythmic arrangement of syllables in respect to their varying intensities. But when one thinks these syllables in their context as they appear in Wordsworth's poem, "The Excursion," they fall into the common pattern-form of its verse without any distortion or exaggeration of their relative values.

And this is more or less true of all poetry: some expectation of aesthetic arrangement is the necessary back-

ground of our response to its art form. Under modern conditions the initial ground of this expectation commonly lies in the printed form of verse: successive equal or proportional lines of printed words clearly distinguished from one another always arouse this expectation, whether the expectation is subsequently justified or not. Other "keys" are the emotional associations of words, forms of phrasing which are unusual in ordinary prose thinking, figurative language (one of Aristotle's distinctions), or the presence of rhyme, alliteration, or some obvious design-form. In English poetry such an expectation makes us realize the relative intensity of successive syllables as we apprehend the meanings which their series suggest.

This realized stress-variation yields the feeling of rhythm; for the poet has originally formed the series under the influence of a strong emotion which pulses rhythmically through them. As we realize the meaning-series of his words there is thus fused with them a succession of rhythm-series produced by their stress variation.

We then become aware that these rhythm-series are made up of proportioned units which group themselves in successive design-forms. Thus the element of proportion and design is fused with the process of realizing the meaning of the rhythmic syllable successions.

From a psychological point of view we may therefore define English Poetry as a Fine Art in which beautiful design-forms are fused with the periodic processes of a rhythmically moving consciousness creating ideas out of successive syllable series—

It is all triumphant art, but art in obedience to laws.

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